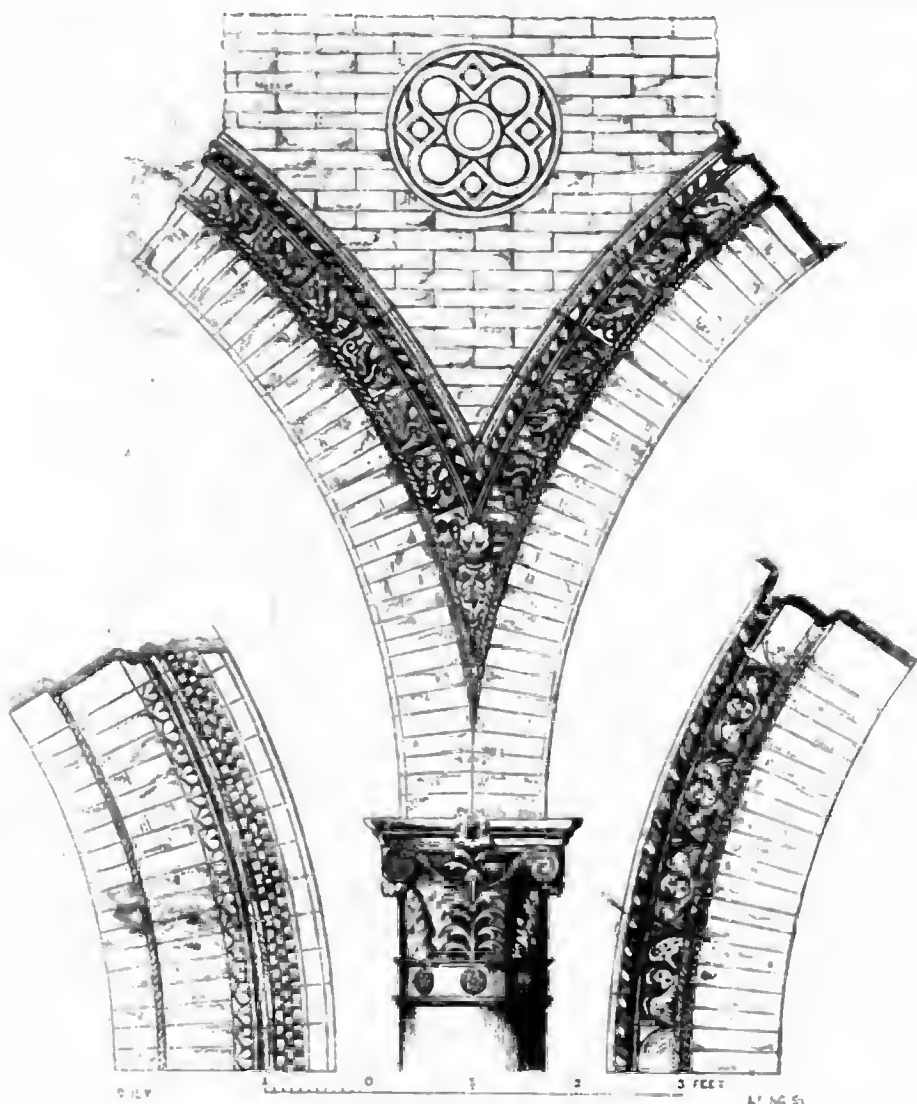


## TERRA-COTTA WORKS IN ITALY—DETAILS FROM BOLOGNA AND FERRARA.



the shroud and melancholy tokens of decayed mortality are revealed, must the earnest searcher pursue his calm investigations, when even the hardened sexton, accustomed to the horrors of the charnel, hesitates to hold the light, and finds rather some excuse to linger at the entrance of the vault, where the air and light faintly enter, and scare whole hosts of huge black and scorpion-like spiders, and many other weird and revolting things, which troop over the dark wall and decaying floor towards the inner penetralia of their gloomy temple."

Common sense demands the immediate reform of a deadly evil.

**PAINTINGS AT THE ROYAL INSTITUTION, MANCHESTER.**—We understand that the sales have been numerous, and to a larger amount than at the corresponding period of last year's exhibition. Since the opening on the 2nd ult., paintings have been sold to the extent of 747*l.*, being in amount 200*l.* more than the total sales at the same period last year. Amongst the pictures sold are No. 117, the Refreshing Stream (Poole, A.R.A.); 166, Orbelius, the Belgian Geographer (P. Van Schendal), which was sold for 100 guineas;\* 178, St. Cecilia (Henry O'Neil); and 348, View of Scarborough (J. W. Carmichael).

\* To this picture the Heywood gold medal has been awarded—the subject a Belgian Geographer of the sixteenth century in his study, with strong effects of artificial light upon his face.

## THE TERRA-COTTA WORKS OF ITALY.

ORNAMENT FROM BOLOGNA AND FERRARA.

Those who have made themselves acquainted with the extraordinary and beautiful examples of terra-cotta in Italy, certainly would wish to see this material used, as far as practicable, in the countries like our own, where so much brick building is in vogue.

The want of notices upon this head, made us, when in Italy, in the years 1846-7, take sketches of many of the best examples in this style, and through the medium of your valuable paper, we may bring a subject into notice which we hope may prove of interest to many of its readers.

Bramante, one of the greatest architects, shows, in his "Ospedale Grande," the church S. Maria delle Grazie, and other churches, as well as private buildings in Milan, that much can be done in that material: the cloisters of the Certosa, near Pavia, the Foro dei Mercanti, and many palaces in Bologna, have been treated with equal success. Many interesting examples are to be found in Ferrara, Forlì, Pisa, Sienna,—and even Venice and Rome, with their marble palaces and rich basilicas, did not disdain works in terra-cotta.

Annexed are drawings of some ornamental works in this material from Bologna and Ferrara.

The various combinations of the proportionately small members in the cornices, string courses, &c., are remarkable; also, the little projection in proportion to height, the richness of the

flat ornaments, and the pleasing variety obtained by the intermixture of coloured or glazed bricks. The ease with which ornament is produced in low relief, with great finish and elegance, compared with the same works in stone, at comparatively small cost, is in our day of economical reform a great acquisition.

Colour should be used with great care, and not too lavishly introduced, as it would overburden the light and delicate mouldings and destroy the general effect,—the forms given to the bricks being elegant and diversified enough of themselves, and capable of producing in one colour a rich and solid effect.

In the façades of houses in other countries, particularly in the north of Germany, it is very common to introduce at intervals a course of green, or violet-coloured, or glazed brick, which often tells well. The coloured course must not be carried through the architraves of the openings, as is sometimes seen; it divides and destroys the effect of the best-composed profiles. A dark-coloured course does not look well unless the change be at every other or every third course.

When no varied courses are introduced, the choice of the colour of the bricks to be used should not be overlooked. In Italy, particularly in Bologna, they are, generally speaking, much darker than those in the north of Europe: a yellowish red seems to be the best for our colder climes,—the rough weather serving in time to darken the tints.

H. W. and H. M. B.